



2024 Trial Examination

ENGLISH
TASK BOOK

Reading time: 15 minutes
Writing time: 3 hours

- Approved materials**
- an English and/or bilingual printed dictionary

- Materials supplied**
- Task book of 16 pages

- Instructions**
- Write your responses in English.
 - You may keep this Task Book.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

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Section A (1 question, 20 marks)	2-7
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Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i.** or **ii.**) provided for that text.
 - Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the text.
 - If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail. In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**
 - Refer to the assessment criteria on page 16.
 - Section A is worth one-third of the total marks for the examination.
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Text list

1. Bad Dreams and Other Stories

by Tessa Hadley

2. Born a Crime

by Trevor Noah

3. Chronicle of a Death Foretold

by Gabriel Garcia Marquez

4. Flames

by Robbie Arnott

5. False Claims of Colonial Thieves

by John Kinsella and Charmaine Papertalk Green

6. Go, Went, Gone

by Jenny Erpenbeck

7. High Ground

directed by Stephen Johnson

8. My Brilliant Career

by Miles Franklin

9. Much Ado About Nothing

by William Shakespeare

10. Oedipus the King

by Sophocles

11. Pride and Prejudice

by Jane Austen

12. Rainbow's End

by Jane Harrison

13. Requiem for a Beast

by Matt Ottley

14. Runaway

by Alice Munro

15. Sunset Boulevard

directed by Billy Wilder

16. The Erratics

by Vicki Laveau-Harvie

17. The Memory Police

by Yoko Ogawa

18. Things Fall Apart

by Chinua Achebe

19. We Have Always Lived in the Castle

by Shirley Jackson

20. William Wordsworth: Poems Selected by Seamus Heaney

by William Wordsworth

1. Bad Dreams and Other Stories by Tessa Hadley

i. "In their shame, they could hardly bear to look at each other."

'Tessa Hadley's *Bad Dreams and other Stories* reveals how people deal with disappointment and loss.'

Discuss.

OR

ii. How does *Bad Dreams and other Stories* illustrate that some emotional experiences are best conveyed with metaphor and imagery?

2. Born a Crime by Trevor Noah

i. 'Trevor Noah's memoir depicts a society where crime is both a source of disadvantage and also an opportunity.'

To what extent do you agree?

OR

ii. 'Trevor Noah's memoir explores the challenges of race relations in post-apartheid South Africa.'

Discuss.

3. Chronicle of a Death Foretold by Gabriel Garcia Marquez

i. How do cultural expectations shape the characters' sense of honour, and in what ways does honour play a pivotal role in the unfolding tragedy?

OR

ii. Discuss the portrayal of gender roles in the novel, focusing on how societal expectations regarding masculinity and femininity influence characters such as Angela Vicario.

4. False Claims of Colonial Thieves by Charmaine Papertalk Green and John Kinsella

i. How is the exploration of Australian identity enhanced through the dialogue between the two poets, Charmaine Papertalk Green and John Kinsella?

OR

ii. '*False Claims of Colonial Thieves* forces its readers to confront uncomfortable facts about Australian history and culture.'

Discuss.

5. *Flames* by Robbie Arnott

- i. 'To what extent does Robbie Arnott's *Flames* explore the disconnect between humankind and nature?'

OR

- ii. 'Ultimately, *Flames* demonstrates how love and respect overcome the destructive force of grief.'
Discuss.

6. *Go, Went, Gone* by Jenny Erpenbeck

- i. What is the role and importance of storytelling in Jenny Erpenbeck's *Go, Went, Gone*?

OR

- ii. '*Go, Went, Gone* demonstrates the importance of language for identity and a sense of community.'
Discuss.

7. *High Ground* by Stephen Johnson

- i. "It was supposed to be a peaceful expedition."

How do the characters in *High Ground* demonstrate resilience in the face of adversity?

OR

- ii. "See the shiny thing on his hat? Makes him think he's the boss."

Examine the portrayal of power and authority in *High Ground*.

8. *My Brilliant Career* by Miles Franklin

- i. "Girls! girls! Those of you who have hearts, and therefore a wish for happiness, homes, and husbands by and by, never develop a reputation of being clever." How does Franklin show resistance to societal expectations and traditional roles?

OR

- ii. "...when you are only the bothersome appendage with which they would have to put up, for the sake of your property."

Discuss the portrayal of marriage in *My Brilliant Career*.

9. Much Ado About Nothing by William Shakespeare

- i. "Daughter, remember what I told you. If the Prince do solicit you in that kind, you know your answer."

How does Shakespeare use authority figures to influence the events of the play?

OR

- ii. "Marry, sir, they have committed false report; moreover, they have spoken untruths."

Discuss the role of miscommunication and misunderstanding in driving the plot in *Much Ado About Nothing*.

10. Oedipus the King by Sophocles

- i. "...to force the gods to act against their will - no man has the power."

Discuss.

OR

- ii. How does Sophocles' reliance on preexisting myths shape the audience experience of *Oedipus the King*?

11. Pride and Prejudice by Jane Austen

- i. "She is tolerable, but not handsome enough to tempt me."

In Austen's *Pride and Prejudice*, to what extent are first impressions accurate?

OR

- ii. "Throughout *Pride and Prejudice*, Austen's writing style of free indirect speech provides the reader privileged insight into Elizabeth."

Discuss.

12. Rainbow's End by Jane Harrison

- i. How is *Rainbow's End* a social commentary on the human experience?

OR

- ii. 'Harrison's play is more about resilience than hope in the face of adversity.'

To what extent do you agree?

13. Requiem for a Beast by Matt Ottley

- i. ‘*Requiem for a Beast* explores the complex relationship between Australia’s past and present.’
Discuss

OR

- ii. “I think of the Minotaur, the Centaur, those strange creatures that have haunted my dreams since childhood.”
What role does mythology play in the meaning of Ottley’s multimodal text?

14. Runaway by Alice Munro

- i. “The problem was she was a girl.”
Explore the complexities of female identity and autonomy in *Runaway*.

OR

- ii. “Few people, very few, have a treasure, and if you do you must hang on to it.”
Discuss how Munro portrays love in *Runaway*.

15. Sunset Boulevard directed by Billy Wilder

- i. **Explore how** *Sunset Boulevard* delves into themes of fame, delusion, and the consequences of a fading Hollywood career. Analyse the film’s techniques in addressing these themes.

OR

- ii. Examine the narrative perspective in *Sunset Boulevard* and its impact on the audience's perception of the story. How does the film utilise different perspectives to provide insight into the glamorous yet dark world of Hollywood?

16. The Erratics by Vicki Laveau-Harvie

- i. ‘The landscapes and settings of *The Erratics* are as meaningful as the events of the memoir.’
To what extent do you agree?

OR

- ii. ‘*The Erratics* explores how we can understand our lives through the lens of storytelling.’
Discuss.

17. The Memory Police by Yoko Ogawa

- i. Discuss how Yoko Ogawa uses the island setting and the activities of *The Memory Police* to illustrate the intense challenges faced by the characters.

OR

- ii. Examine Yoko Ogawa's use of narrative voice and character perspectives in *The Memory Police* to influence the reader's understanding of the story.

18. Things Fall Apart by Chinua Achebe

- i. "Ani, the earth goddess, was the ultimate judge of morality and conduct."
Explore the theme of justice in *Things Fall Apart*.

OR

- ii. "Proverbs are the palm oil with which words are eaten."
How does Achebe challenge and subvert Western stereotypes about Africa and African culture in *Things Fall Apart*?

19. We Have Always Lived in the Castle by Shirley Jackson

- i. "The people of the village hated and feared the Blackwoods, despite the fact that the family never harmed them."
What does the exclusion of the Blackwoods demonstrate about the nature of prejudice?

OR

- ii. In *We Have Always Lived in the Castle*, Shirley Jackson blurs the distinction between heroism and villainy.
Discuss.

20. William Wordsworth: Poems selected by Seamus Heaney by William Wordsworth

- i. "Poetry is the spontaneous overflow of powerful feelings."
How does Wordsworth use language to express this ideal in his poetry?

OR

- ii. "The music in my heart I bore, / Long after it was heard no more."
'For Wordsworth, memories are fundamental to personal happiness.'
To what extent do you agree?

Section B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **One** of the Frameworks of Ideas.
 - The title provided for your selected Framework of Ideas.
 - **At least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure and language features.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
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Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: ‘A country that is divided’

Stimulus 1

‘Our country has a past that we cannot forget’ .

Stimulus 2



Stimulus 3

‘We do not inherit the earth from our ancestors, we borrow it from our children .’

Framework 2: Writing about protest

- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: ‘Shout’

Stimulus 1

‘In the balance of justice, every weight of dissent tips the scale.’

Stimulus 2



<https://www.pexels.com/>.

Stimulus 3

‘When the world turns its back, and injustice prevails,
It’s not just about courage, it’s the story we tell.
If we choose to whisper, when we must yell,
We write a future where hope cannot dwell.’

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: ‘My dream, my challenge’

Stimulus 1

‘A dream must have a deadline, otherwise it’s only a fantasy.’

Stimulus 2



Mt Tai in China. Photo from Wikipedia.

Stimulus 3

‘It does not matter how slowly you go so long as you do not stop.’

Attributed to Confucius.

Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: ‘The Sandpit’

Stimulus 1

“The debt we owe to the play of the imagination is incalculable.” ~ Carl Jung

Stimulus 2



Stimulus 3

‘A millionbillionwillion miles from home
Waiting for the bell to go. (To go where?)
Why are they all so big, other children?
So noisy? So much at home they
Must have been born in uniform
Lived all their lives in playgrounds
Spent the years inventing games
That don't let me in. Games
That are rough, that swallow you up.’

‘First Day At School’ by Roger McGough

Sources: Sergey Nivens/Shutterstock.com (p. 8); Jo Panuwat D/Shutterstock.com (p. 9); Sydney J Harris (p. 10); fran_kie/Shutterstock.com (p. 10); Adam Goodes (p. 11); Tatiana Bobgkova/Shutterstock (p. 11); Rabindranath Tagore, ‘Playthings’ (p. 11); N. Weiler Image of a baseball pitch. AIChatGPT travellifestyle/Shutterstock.com (p. 14); Werner Weip-Olsen/CartoonStock.com (p. 15).

Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.
 - Read the background information on this page and the material on pages 14 and 15, and write an analytical response to the task below.
 - For the purposes of this task, the term ‘language’ refers to written and spoken language, and ‘visuals’ refers to images and graphics.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
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Task

Write an analysis of the ways in which argument(s) and written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

Background Information

The following opinion article was published in ‘Weekend Happenings’, a culture-based newsletter that is distributed throughout inner city Melbourne. It was written by journalist Annette Williams. The previous edition of ‘Weekend Happenings’ included letters to the editor from local residents, urging local cafe owners to ban dogs from their venues. Annette Williams has written her piece in response to these concerns.

Flat Whites, Long Blacks and.. Puppucinos?

Every Melburnian is familiar with the scenes outside their local cafe on a Sunday morning. Pelotons of cyclists sip their lattes, clad in lycra. Gentle chit-chat carries through the air alongside the aroma of roasting coffee beans. Old friends laugh as they catch up over carefully decorated bowls of granola.

There are tantalising menu items to cater to all tastes and dietary restrictions. Our cafes are a space where vegetarians, vegans, protein-bulkers, sugar-indulgers, young, old, locals and tourists can come together to support small business owners.

There are few rituals in life as soothing and inclusive as these restful early morning moments.

What you may not be so pleased to see is a tangle of leashes lurking beneath tables. Or sniffing, slobbery snouts poking against your legs, or a sudden scuffle between a cowering Doberman and a snappy Schnauzer.

Canine companions have become increasingly prevalent in the weekend cafe scene. But this has left some patrons questioning, who invited the dogs?

We might worry if that dog is safe to pat. What if a clump of fur should fall upon the foam of my cappuccino? And where might this all end? Will I see a pooch sitting happily beside my tax accountant next July? Will Polly be perched upon the shoulder of Gina the next time she cuts my hair? Will I be loading my groceries on top of my support donkey during my next trip to the IGA?

While no-one wants, or should expect, to defend their strip of bacon from the menacing glare of Cujo, we can't throw the puppy out with Saturday's eggshells. Those calling for bans in the comment section of this newsletter, or harassing their local barista to push a dog and its owner outside, should practise a bit of empathy. Let's react to one another with compassion and always expect the best rather than expecting the worst.

Let's consider why there seems to be an influx of dogs in cafes.

Lockdown taught us many hard lessons. Many learnt hard truths about their relationships or reflected on whether their go-getting attitude at work was really worth the cost of their leisure time and wellbeing. Society thought long and hard about how we should, and could, make the most of our lives together. Our time in lockdown has potentially changed the way we live forever.

Numerous people used this period of reflection to expand their homes and hearts by including furry friends in their family dynamic. The rigours and hardships of puppy training could finally be managed by those who found themselves working at their kitchen tables instead of an office cubicle. Others who had already found their best friends, turned to their puppy pals with renewed appreciation for the way their joyful wagging brightened each day. Tenancy laws have also changed to ensure tenants have the rights to own a pet in any home they choose. As such, many dogs have found new homes and we have many more dog lovers in our community.

The support and comfort our dogs bring to our homes is something that can now be shared in the big wide world. We can make new friends when our hounds sniff out a companion. A child who has to sit beyond the limits of their patience, while mum or dad tries to relax, can delight in the marvel of a dog sweetly, settled by a water bowl.

Rest assured there won't be labradors wielding ladles in kitchens, or French bulldogs flipping pancakes. Every restaurant and cafe is governed by strict health regulations. The professionals who give up their Sundays to serve you know how to protect the comfort and health of their customers.

We can safely welcome dogs into the courtyards of our cafes, as long as we can trust owners to know their dogs. If your dog is barking, it is a sign that it is uncomfortable and anxious. If this is the case when you bring them to a cafe, spare your dog, and other patrons, the stress of this experience. Instead, why not order a takeaway coffee and step into the morning sun while you wait a safe distance from others? You can then take a healthy stroll with your drink in hand and keep everyone happy, whether they have two legs or four.

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So let's all exercise our common sense. A blanket ban on pooches would spoil the fun, just as much as a frightened dog that is overstimulated by a busy cafe setting. As long as we all act with thought, we can continue to enjoy our vibrant cafe culture and a puppuccino on a well-earned Sunday morning.

Annette Williams
Culture Editor
Soy flat white enthusiast



Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structures and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
- analysis of ways in which written and spoken language and visual are used to present an argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English